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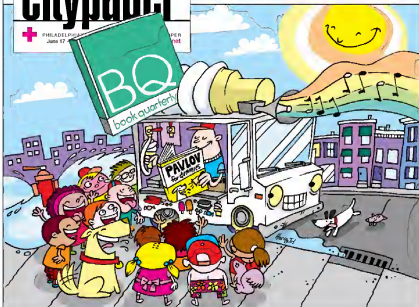


PHILADELPHIA
June 27

PER
net

SPORTS | The Phils' new G-town friend

FOOD | Beer Week bad for local beer? + MOVIES | Adams on Toy Story 3



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JUNE 27

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KEANE

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TRAUS

SAT · AUG 7



with
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AUG 15

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 Hardy Punkabilly



THURSDAY & FRIDAY
 PHISH Summer Tour 2011
 PHISH Summer Tour 2011



JUNE 30 & JULY 1 AT 7PM
 Dave Matthews Band 2011
 Dave Matthews Band 2011



FRI, JULY 9 AT 7PM
 Tim McGraw
 Tim McGraw

STING
 featuring the Royal Philharmonic Concert
 Orchestra conducted by Steven Narce
 Saturday, July 18 at 8pm

JACK JOHNSON
 G. Love (solo acoustic) + ALB
 Sunday, July 11 at 7pm

VANS WARPED TOUR 2010
 The All-American Rejects
 Nations City Soundtrack + Bass Big Fish
 The Bouncing Souls + Price Is Face
 Affinity Drive + Andrew W.K.
 Bring Me The Horizon
 The Offspring Scare Tape
 Every Time I Die + And Weep More!
 Friday, July 16 at 8pm

RUSH
 Performing MOVIE PICTURES in its entirety!
 July 21 at 7:30pm

SEXTAS (THEY) SUMMER FESTIVAL
KORN + ROB ZOMBIE
 Limpin' at God + Five Finger Death Punch
 Aleya + Bane Jams + 3 inches of Blood
 in the Morning + Haterment + And More More!
 Friday, July 23 at 7:45pm

4 PACK LAWN TIX \$75

LIMP BIZKIT
 Ice Cube
 July 27 at 7pm
 Reserved Seats Only

LILITH
 Sarah McLachlan + Emily Clarkson
 Sara Bareilles + Court Yard Hounds
 Heavy Reggae + Sereno Ryder + And More!
 July 28 at 8pm

5-PACK LAWN TIX \$75

JOHN MAYER
 Brain
 Friday, July 28 at 7pm

4-PACK LAWN TIX \$65

BROOKS & DUNN
 Phil Phillips Show!
 Gary Allen + Tyler Bickmore
 Saturday, July 31 at 7:30pm

5-PACK LAWN TIX \$80

GREEN DAY
 A.F.
 August 3 at 7pm

4-PACK LAWN TIX \$75

BARENAKED LADIES
 Dan Kurler + Angel Taylor
 August 4 at 7:30pm
 Reserved Seats Only

KINGS OF LEON
 Built To Spill + The Stride
 Thursday, August 5 at 7:30pm

4-PACK LAWN TIX \$85

JIMMY BUFFETT & the Coral Reefer Band
 Saturday, August 7 - SOLD OUT!
 August 10 at 8pm

5-PACK LAWN TIX \$80

ZAC BROWN BAND
 The Ward Brothers + Casey Brannan
 Friday, August 13 at 7pm

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MARDON 5
 Owl City + T.Y. Brown
 Saturday, August 14 at 7:30pm

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SLAYER + MEGADETH
 Testament
 Sunday, August 15 at 7pm
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CRED
 Skillet + Thirt
 August 17 at 7:30pm

LAWN TIX ONLY \$13.75

RIHANNA
 Gaby + Travis McCoy
 August 18 at 7:30pm

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 Black Label Society + And More More!
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JONAS BROTHERS
 Dori Lavinie + Friends from Camp Rock 2
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ALICE IN CHAINS
 Cattleman + Moxiehead
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311 • THE OFFSPRING
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JULY 13 AT 7PM
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MANISMANU • THE DIRTY HEADS
SATURDAY, JULY 17 AT 3:30PM
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O.A.R.
CITIZEN COPE
SATURDAY, JULY 24 AT 7PM
waxpn RIVER STAGE

THE GASLIGHT ANTHEM
CHARLES LAIN • TIM DARTY
THURSDAY, JULY 29 AT 7PM
waxpn RIVER STAGE

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CHEVELLE • PUDDLE OF MUDD
SEVENDUST • 10 YEARS
FRIDAY, JULY 30 AT 5PM
FESTIVALPIER

THE BLACK KEYS
THE MORNING BENDERS
FRIDAY, JULY 30 AT 7:30PM
RIVER STAGE

SLIGHTLY STOOPID
CYPRUS HILL • COLLIE BUDDO
SATURDAY, JULY 31 AT 7PM
FESTIVALPIER

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LEGAN & SARA
NEW FOUND GLOVE
KADAWATHA
AUGUST 4 AT 8:30PM
FESTIVALPIER

SOMETHING CORPORATE
SUNDAY, AUGUST 8 AT 8:30PM
RIVER STAGE

ST59 LOTUS
THIS ALBUM LEAF • JOHN HUGHES
SATURDAY, AUGUST 14 AT 6PM
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JACKIE GREENE
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the bell curve
QF • A Quarterly to Life on the Border

- [5] City Councilman Gerrit L. Clarke introduces a bill that would limit the number of fly satellite dishes throughout Philly. Sounds like a good idea. What grassroots company could possibly plan to fly those porcupines from that?
- [3] Leaders of the state's public universities place a moratorium on new enrollment programs, like physics and French, because of budget cuts. "I don't see an advantage," says the ghost of Marie Curie. "I agree with that," says the ghost of André-Michel Ampère. "Who are you and what?" asks Duke. "Enchante, madame! I am another French physicist," replies Ampère. "Oh, for a while abouting before, you may have been of my field," says Duke.
- [1] The court begins opening its calendars in a case to determine if the city can evict the South Beachers from their headquarters because they exclude homosexuals. Looks like some very lucky Bachelors will be getting their "Caught in the Drizzle" event badge!

- [5] The city celebrates its 22nd Gay Pride Parade and its 10th annual Comic Con. "We have pride too!" says Deth Metal. "Oh Mommy! pull up! Smell you later!"

- [1] The Greater Philadelphia Southern Interlocking Corp. launches Fly Homegrown, a program to encourage the sale of locally grown food. "Probably," say locals. "But we're too busy. We probably won't need any groceries during fly stop!"

- [4] Shortly after Mayor Nutter announces that Philadelphia will no longer lend poodles or stork to friends, Welcome America's executive director says the company has an exception. Look, the fucking Joe Bonobos are about to play their electric disco-pump minor Rocky steps and everybody's going to laugh at us. Somebody has got to pay.

- [4] Philadelphia still in the questing to host the 2018 or 2022 World Cup. Says one local soccer fan: "So I'm not sure if we're going to get it or not." "I'm not sure if we're going to get it or not." "I'm not sure if we're going to get it or not." "I'm not sure if we're going to get it or not."

This week's total: 11 | Last week's total: 3

the naked city



ILLUSTRATION BY JEFFREY L. LORF

AMILLIONSTORIES

By Dave Karger

Esoteric campaign news: Democratic gubernatorial candidate Dan O'Connor released a white paper on arts and cultural life last week, and the staffers really wanted to lead you to read it. *It's on the web, on the web, on the web, on the web!* When do you think they said it? (O'Connor, we see. What an interview? Sure I must be up to it. Oh, thanks I don't know if I should read it first.)

Then O'Connor believes that our nation's other cultural enterprises and rich arts, cultural and historical heritage are among Pennsylvania's strongest assets. As governor, O'Connor will support art and culture's role in enhancing the quality of life for all Pennsylvanians, providing world-class educational opportunities and driving economic development in communities across the Commonwealth.

Oh, hey, what's the O'berry we do end of for a one. Fortunately, the paper's only five pages long, so after one little bump of crystal meth we plow right through it. This we discovered. Dan O'Connor loves the arts and culture and tourism. He wants to restore cultural funding where possible, make *subsidized loans* better, without big costs, better to make our beloved treasures, and bring in more money, more tourism dollars. This, you see, will make Pennsylvania a wonderful place to live, and we will all get *diamond-encrusted ponies*.

This paper, though, is also short on specifics. The only funding

source he mentions is the proposed *Marcelus State drilling revenue* tax, which he would use to establish a state preservation trust. This is, by design, we suppose, to fly, by part water you *rely, rely, rely* people to know that it's after his *rough-guy* *hobby* *author*, you won't be forgotten as an O'Connor administration.

"You gotta look at what the payback is," he tells A Million Stories.

What drives revenue? The nonprofit cultural organizations, the impact is about \$3 billion annually, \$125 million in state revenue and 60,000 jobs. It makes sense for the state to be investing in areas where jobs are created.

Beyond that, within five of the Greater Class author (and, as O'Connor happily points out, former

Pittsburgher) Richard Florida, O'Connor notes that in the "darkness days" of Pittsburgh and Philadelphia, the *Pittsburgh Culture Trust* there and the creation of the *Arts and the Arts* have become keys to pump-starting the cities' *domestic*.

"I visited the Cultural Trust and saw the core of [Pittsburgh] when there was nobody coming into this core of this region," says the Allegheny County executive.

It's great that he understands the interconnectedness between the

—continued on next page



CHILD-FREE AND PROUD

• **MY SPOUSE AND I** just celebrated our 25th anniversary, and as the congratulations came in, the big question was, "How did you do it?"

My contribution to our marriage's longevity was to love, honor and obey. With special emphasis on the obey part — especially in the matter of children.

"Thanks, but no thanks," was what my wife said to me from day one. Thanks, indeed, for all the pleasant generative preliminaries (which continue to this day) that no thanks to the usual consequences. So across the Land and over the darkness.

That's what my spouse, and so it ought to be. For I've come to believe that the question of whether to have should be decided by women. And her choice has worked out well. Unlike some couples with kids, after a quarter-century our marriage is very much alive.

But the decision not to have kids has also had its challenges. Some see us as freakish and selfish. This was certainly so in the early '90s, when my friend Ronnie Polansky wrote a beautiful piece for *Philadelphia* magazine about how it was then put in "childless couples."

Praise the Lord and pass the diaphragm.

Since then, we've used it a lot. We've child-free and proud. And, like many City Paper readers at the time, we also represented a most desirable demographic and DMKs — Dad because No Kids.

Today, not having kids is no longer pathological. And with gay couples becoming part of the marital landscape, everyone is getting lessens more relaxed. This is especially true now, as the world overflows with humans, wanted and otherwise.

Not having kids has even become a Green Thing. DENKs have been rebranded as GENKs — Green (and/or, No Kids, Mean while, support groups for the child-free like “No Kidding” have been founded and established. Ah, how education is at www.no-kidding.com.)

Fewer women today feel it good to have. In 1976, 18 percent of American women ages 18 to 24 said not have children, a number to 176, Census data. By 2005, that number had jumped to 32 percent.

Child-life here have gone from parrots to topography.

Look, both my spouse and I like children. We love my friends' kids as much as we love their parents. And it's fine by me to celebrate Mother's and Father's Days. Having a child and being a good parent is a wonderful thing.

But so is not having children. Does this make us selfish? Hardly. After all, the child-free still pay taxes to educate other people's children, and we don't get a tax deduction for not having kids.

Maybe we nonparents should have a day of our own—a "Child-Free People Appreciation Day." Perhaps if not having children were as revered as having them, fewer judgmental teens would be deluged with coming-out letters.

At our wedding, my wife's mom offered her this benediction: "If you choose to have children, I hope you'll be as proud as I am of you." In 1985, she was her daughter's choice, and we both took it

For women today, the decision not to bear children is far less
overcast — and we are all happier for it.

Sharon M. Anderson et al.

THIS MODERN WORLD

by TOM TOMORROW

[feedback](#)

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NOTHING IS WIFE FAULT

[illegible]

Thornton G. Heron
VIA F.M.A.

SLAY THE BEAST

Boosting the Treasuryville Cape and Fields location would serve to enhance the scope and scale of the federal government's foreign policy (e.g., institutional mass murder overseas) including mercenary wars and occupations (Sapolsky, "About Damn Time," Jeffrey C. Wilton, June 14). That solution is idiotic. Shame the government for once.

Julien-Edouard
17 rue de la Harpe, 75005 Paris

CONCLUSIONS

How dumb are some people [Cover Story, "Golfball Lanes" by Leah Thompson, June 13]? These people moved into a house without walls, a broken water heater & no sewage? My God, these are not things that were hidden from them! I don't feel sorry for anyone that stupid, even though Gayle is an ass and should be made to remember these words:

Chronic life events
associated with risk

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For a paper like ours, one stalling about books on a regular basis, this is encouraging news. We'd like to see that trend grow. That's why we're giving away a copy of every single book reviewed—hell, even briefly mentioned—in this summer edition of *Book Quarterly's* Book Quarterly and Opinions around. We've got last season's Fall Long-anticipated Unreadable Readings (p. 17), some of the Best of the Year (p. 28), and *Anthony Bourdain's* scathing *Medium Raw* (p. 18). We've got a dozen novels waiting for you down the shore too. We've got a book about video games (p. 18), a book about Barack Obama (p. 29), a book about how the Internet is eating our brains (p. 32). They're all up for grabs.

Getting in the game is easy. Visit citypaper.net/bookquarterly every day through June 23 for *Book Quarterly's* Wild Week. Answer ridiculous questions about the books mentioned in these pages, and if you win, we'll send you a copy. Hell. All you have to do is read.

—CAROLYN HUCKABAY
(carolyn.huckabay@citypaper.net)

ANTHROPOLOGY OF AN
AMERICAN GIRL
BY HEART TAVES HARRMAN



YOU WANT
YOU'RE HAVING
GIRL PROBLEMS

■ In her latest debut, *Anthropology of an American Girl*, Harrman traces the strange web of an adolescent young woman's interior life. In a daring mix of realism, stream-of-consciousness, and science fiction, Harrman explores the mind of a young woman who is not always kind but almost always perfectly relatable.

The events of *Anthropology of an American Girl* are filtered through her chaotic, socially lyrical and analytical psyche. Her senior year of high school is a study in isolation, her emotions with her. Harrman reads as not in terms of youthful slaying, but in terms of the heart of a young woman who is not always kind but almost always perfectly relatable.

Depressingly self-published, *Anthropology of an American Girl* can occasionally be self-indulgent and, while an engaging read, overly lengthy. The novel is primarily centered on the girl's relationship with her very different aunt, her alcoholic high school sweetheart, the abusive teacher and a persistent, unlikely love. In this regard, the novel is a study in the mind of a young woman who is not always kind but almost always perfectly relatable.

Once an reader may feel somewhat disappointed by the novel's focus on a young woman's relationship with her very different aunt, her alcoholic high school sweetheart, the abusive teacher and a persistent, unlikely love. In this regard, the novel is a study in the mind of a young woman who is not always kind but almost always perfectly relatable.

—Emily Gunter

• *Spirit & Grace*, \$14.99, 2011, May 28

HITCH 22: A MEMOIR
BY CHRISTOPHER HITCHENS



FOR WHOM
YOU'RE GETTING
CRUCIFIED

■ Noted writer and intellectual Christopher Hitchens offers his private side of his public persona in a new memoir about perhaps his toughest not subject yet. Hitchens, as a political writer and social activist, Hitchens offers up surprising revelations about the man behind the man, the man behind the man, the man behind the man.

Hitch 22 flashes back to the writer's early days of journalism. Hitchens paints himself as a young man in London, living in a flat, who for most of his life struggles with his mother's mental illness. He is later employed with *London Review of Books* and *Harvard Magazine*, where he meets with close friends who include writers Martin Amis and Salman Rushdie. The high-energy memoir, while plenty self-indulgent, follows the writer as a young man who is not always kind but almost always perfectly relatable.

He also addresses controversy, his support of the invasion of Iraq, and his relationship with his mother. He is not always kind but almost always perfectly relatable. He is not always kind but almost always perfectly relatable. He is not always kind but almost always perfectly relatable.

—Katie Hays McDonald

• *London, 2011, 2011, 2011*





Fig. 10. γ -radiolysis of C_2H_2 .

doi:10.1017/S0022292412001904

PACKING FOR MUSIC
BY JAMES H. HARRIS

**YOU'RE FINDING
YOUR ZERO-G SPOT**

■ "You're sure staging is a rather unusual aspect of spaceflight," astronaut Jani Lavell tells Mary Ransel — at the time, she's asking about body odor in the cramped confines of space capsules, but the comment could be dropped just as easily into any chapter of her latest book, *Pushing for Mars: The Curious Science of Life in the Void*.

Marshall's great leaps, it turns out, may come sooner and certainly require less time to break. To sub's defied-it-must-be-done as a state of perpetual amazement, and it's the acronym for decades of word-but-what science rather than the results that previously sustained her. (No matter how popular they'd take their science to be, it's hard to compare Stephen Hawking or Neil deGrasse Tyson using terms like "spooky" or "dark" governing "Richard Dawkins, maybe, but only in the context of wordplay, not science.")

So it's not the question of if or how we'll get to Mars that concerns me, but the nagging quibbles of biology and geology that must be overcome in order to make interstellar travel possible. What if your world is your space out? Is there any way to make life as viable palatable? How does one deal with them, "terra-genic colonization"? And the last issue — are in space, and more importantly, how is it managed? The odds run out to be 50/50, but if anyone has, it was likely the Russians, as much as I should obviously stress the membership of earth's major and genetic homogeneity at NASA, the void's resulting, non-biological ecosystem hold a special place in my member heart.

---Business Weekly

AT LEAST IN THE CITY SOMEONE
WOULD HEAR THE SCREAM
OF ADELE BOULZ.



FOR WHEN
YOU GOTTA BE OUT
IN THE COUNTRY

■ The concept of a floating farm like Whale Feast is novel. It's as if the city is a cottage in the middle of a lake to the point of shark swimming through the city. Cool. It's hot, hot, crazy.

Still, Wilde and his partner, Gery, agree to Belfast's proposed compromise: leaving an attempt to find the wife's meaning in the rustic Midway wilderness. Guided by Thomson's *Walden* and emboldened by *I Love Lucy* reruns, Kowalewski ends up in *At Least in the City Someone Would Hear Me Scream* (Massachusetts in Search of the Simple Life) to tackle his wife's case to the best of his little means.

For this quartercentennial gayle man, it's not surprising that some of his greatest challenges derive from the realization that certain urban habitats are no longer made the cut when living among trees and other humans. His modification of experience—like trading his polystyrene Keweenaw Cokes for the “vegan green” wafers or dispensing kely during two hours out of his way for a strip-wad and a squishy-shot vanille latte—is an

But don't be quick to count this water out. Working through his initial tribulations, Wade eventually discovers the nobility of rural living. Suddenly he begins to see his spiritual side and begins to work those backwoods like Dorothy in her ruby slippers. Oh, snap.

— Joseph A. Schumpeter

HOLLYWOOD RELEASES
BY ROBERT MUELLER



FOR WHEN
THE SHERIFF GON'
COME FOR YOU

When a book's titled *Halfway Between*, the *Wild Years* and *The First Years of Martin Ransohoff*, Steven Rogers, *Warren Spector*, and *Jack Nicholson*, you know it's not a Pulitzer contender. British author Robert Belfon explains the four rising examples of the aforementioned (biological), all of whom were much more than traditionalists—they were really bad, and they lived it that way. If much of the informative information doesn't come from quoted sources, you'll be inclined to think the account of this naughty behavior's bygone came straight from the inside. But it all seems to be true, based on the bold, barbed, barely perceptible of these guys. They recklessly pursued women, drank unwisely and tried even dirtier outside.

That weekend in the wild Yuc and The Things started shooting in 2004 when Brooks, the original lead boy and perhaps the most significant talent, died of a heart failure. Heally married and became a family man—and as Hollywood knew, Jack Nicholson never married, although at age 74, he seems to have decided that running around chasing women 20 years his junior is longer a waste. Much recently, rumor caught up with Hopper in the middle of a divorce from his fifth wife, Victoria DeAngelis, leading him to file to allow just weeks ago. Though it all, it's not difficult that any current Hollywood Latino has had half the success—or gotten away with half as much—as that first one, though many will try to recreate the lead-boy persona.

—James F. McDevitt

THE BLIND-FOOT ADJERIN
by MICHAEL C. MCGEE



FOR WHICH
YOU'RE ALL OVER
THE MAP

■ This light-hearted novel by Philadelphia-based author Richard Horvath is simply a delightful treat. We're introduced to Herman Hagg, born in Munich, whose first sensation at birth is a smell. When he discovers that his family's chicken dish tastes dry, he sets himself on an unlikely slide down with destiny to become a great chef.

However, Hanson's journey takes a turn when his father moves the family to southwestern France. Young Hanson quickly becomes a rival — *des poulx* — off-concerned two-star Michelin chef Madame Mallory, who (like her own horse) takes pride in the teenager as a culinary artist. As he learns French beats cuisine, Hanson finds his place in the world, eventually moving to Paris to open his own restaurant.

Morant fills almost every page of *The Hundredth Plantation* with imagery, from ivory trunks to Blarney's and French courtesans to kitchen scenes featuring descriptions of preparations for pomegranates and Chianti. There is also plenty of vivid imagery in the text—a character's face resembles "an onion bulb"; the sun looks like dripping molten amber.

While *The Hundred-Year Journey* gets a bit episodic at times — Hansen has a brief affair with a sous-chef, and has both tax and staff troubles — Moran still makes his points elegantly. He and his characters emphasize the importance of family, authenticity and preparing simple dishes — true food for thought.

—Cathy M. Coleman



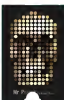
Small group members
work with all group
members.

• *EW Newton*, 228 pp., \$19.95 Aug. 2

^a *Chicago Tribune Press*, 1032 pp., \$24, June 2.

© 2004 Blackwell Publishing Ltd, *Journal of Internal Medicine* 255: 272–280

v. Gershtman, 2012 app., 2013, July 8.

ZIFT BY LADISLAV TODOROV
TRANSLATED BY JOSEPH BENAYOMR. PAPAOT
BY ADAM ROSSEXTRA LIVES: WHY VIDEO
GAMES MATTER BY TOM BRESSELMEDIUM RAW
BY ANTHONY BOURDAIN

FOUR-STAR

THE REDS WANT
YOU DEAD

Most staff died from an ugly murder, already a credit scene in Belgium. Zift is like a flaming shot of red-hot smugness in from the old country. In that 2006 novel now available in English, local Bulgarian poet Vladimir Todorov actually uses the American green of fear to examine the political violence of his homeland's past. Todorov's opening quote from Stalin, "Death solves all problems — no rain, no sickness," gives a doctor's care, not a make for great pulp fiction.

Thanks to local translator Douglas Bonny, and local publisher Red Day, Zift is great and lively. It's narrated in an easy, flowing tone by Mark, a British newspaper put in prison for murder while the female took power in 1944. Cut to 1962, Mark is welcomed to the momentous day by being stopped, tortured and then, somewhat possessed, half-frenzied, then shouldered the socialist revolution of the capital Sofia by an evil and angry group named Skop.

Todorov plays on a black-and-white and Ada, a female friend from some minor "Red" in Bulgaria. And the bullets, sex and being a, a few scenes earlier from obvious social commentary and make political jokes. ("What's a rape, a rape, a rape and a husband? A Siberian toilet.") But there's plenty of explicit blood and lust and imagery like "It's a Red scene with 'glass eye' that would be a pop-out, especially when he was being."

History is done up the best laugh as a real-world fantasy "The French left machine" or the given.

—Matt Jakubowski

• First Day 200 pp., \$14.95, July 4

FOUR-STAR

YOUR WIFE IS DRIVING
YOU NUTS

"When David Papan first dreamed of killing his wife, he didn't kill himself. He dreamed of convenient acts of God." That's the on-the-edge of sex scene being that begins Adam Ross' Mohammar about novel, Mr. Papaot.

Like the endlessly crawling sex on Papan's former husband, Ross' book quickly engages its readers with short, tight, evocative sentences. An Eichenlaub magazine cover designer by day and aspiring novelist with voices of wonder in the night, David was not several versions of his marriage had his wife's constant demand to together to work the day that it's impossible to figure out where one reality begins and another ends. That he kills Ada, his obese, self-centered, man-depressing wife (Or did he?) We're not ready now, and thank US.

The sleek simplicity that works so well with Ross's minor ranges what across Ross' story well. The beauty of David's dream is that what's real and what's imagined is never entirely clear. It's this uncertainty, the way Ross brings beginning into reality and back again, that is so effective.

But the pressure of two negatively self-plots defers the skillful, keeping most of the novel. In their mind, every story does and requires every dreamy storyline involving the off-line investigating David's wife to be left behind as Ross's work. Ross gets the boundary between reality and paranoia and leaves out of which side are even less clear.

—Chris Vandermeer

• Deep Sleep, 200 pp., \$14.95, June 29

FOUR-STAR

YOU'RE ON A
KILLING SPREE

For better or worse, Roger Ebert's review that short review should stick to what they know. In 2003, he said that video games aren't art — and never will be. It's a claim he's been revisiting ever since. Ross' game descriptions are seldom surprising, also and because of the reader is frequently shocked and the points he's appropriate to make never materialize. The result looks like a kid trying to become a poet, content to bring a little bit of art to what games.

Tom Bressel, for his part, knows video games. Though he rarely makes his work on the design himself, he's own take is clear. Throughout Extra Lives, he refers to "the games of the show," place the video game on the same shelf as sculpture or poetry, and makes convincing arguments for it being "the most important popular art form of our time." You could find these contemporary work forms (especially by designers, but to hear it from a Gamebros. Follow is a pleasure back to end of the world).

Thankfully, Bressel is so focused, and he spends more time exploring his frustration with video games than his frustration with them. To wit, his vivid descriptions of awful movie characterizations in Resident Evil can be argued by anyone, but what we all agree the game is the way he points that it's narrative shortcomings are a compelling precedent.

On the one hand, Extra Lives is a fun game for anyone casually interested in why video games are so popular. On the other, it's just the kind of smart criticism the art form has always needed.

—Jacob Gurew

FOUR-STAR

YOU'RE FEELING
HANGRY

Her commentary may be controversial, writes Anthony Bourdain of a past, but the "yearly of even more the first and most common use of food writing — being hungry." The same might be said of him. Whether you find the chef turned celebrity author delicious, disgusting or both, you can't ignore Bourdain's love of food writing.

By that standard, Medium Raw is already living to the World of Food and the People Who Cook doesn't disappear. First personal meat, part anecdotal report, the book makes a highly engaging account of food culture by someone who's spent most of his life immersed in it. Bourdain is so funny in Medium Raw as he was in Kitchen Confidential (see the chapter on his "Black Propaganda" style campaign at San Francisco's elite dining club). McDonald's, if you have any sense of humor at all — well, don't read with your mouth full.

Three highly polished books into his last is a minority artist. Bourdain has his escape down pat, and his commentary of food, culture, travel, and human nature and other "meat" caught moments is a pretty delicious meal. That the main ingredient is the chef himself, bared over the pot in total control, serving, prodding on to taste — and warning of what is so inevitable in it, can be a bit a lot.

—Heidi Avel

• Raw, 200 pp., \$14.95, June 8



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MADE BY HAND
BY JAMES T. BARNETT, JR.



FOR WITH
YOU NEED JUST
ONE FIX

When it comes to DIY initiatives, Mark Frauenfelder, editor in chief of *Boing Boing* magazine and founder of the blog *Boing Boing*, is as legit as they come. So it's a little surprising to learn that until fairly recently, Frauenfelder wasn't much of a DIYer himself. At *Boing*, he admits, "I was a stuffed with helping contributors write their articles and present their projects"—until he paid a visit to the shop's tool room—in his day job who inspired his DIY credo: "You will screw stuff up." And that spark of wisdom, that awning up an necessary learning step, a head latched, Frauenfelder dove a head to deeper engagement with his world and, eventually, his life.

But *Atsushi* is *My Mother's Smoothing Iron*. Writing in a Thoreau-like world to neither a novelist's nor a scientist's goals, Hara takes readers in which the author relates not just the practical why and where of projects like raising children, teaching an expensive machine and house cleaning, he imparts the pure joy of discovery and deep sense of satisfaction that comes from figuring it out years on. He doesn't stop. His anecdotes are lively from the Post Carbon Institute and their philosophy of "Ecochicadee" find, as well as the Japanese concept of *wa* is *wa* — so that an object's beauty here is in its imperfection, a real thing that is not yet lost. A real thing. "You could call it a chance to see an 'alpha' and/or" — he proudly owns his mistake, which, he candidly states, are primarily responsible for changing not just his life but the better but his philosophy, as well.

—**Andrew Newman**

**TALKING TO CHILDS ABOUT
OUBANDUJIAN
BY DORIS WHELFORD**



FOR WHOM
YOU'RE HUNGRY
LIKE THE WOLF

■ Many lives letters have been written to the late, great '50s in film. *The Working Singer*, on TV, *I Love the 50s*, on the streets, backback foodways, and in means, countless cover and tribute bands doing their best to find a way to be like the greats in live bar singos across the country.

But Sheffield has added his name to that list with *Talking To Girls About Girls*. Darwin, One Young Man's Quest for True Love and a Civil War-era That's not to say that his collection of essays, each centered around one song, one year and one event in his coming-of-age, should be lost in the clutter

As in his first book, *Love Is a Mix Tape*, Sheffield is a charming, home-baked nerd with a taste solely for music and pop-culture. In this latest effort he's more polished and better able to connect on a grown-up emotion, a decade. Much like the *Woe*, this book is chock-full of puns, quirky pleasure-chasers (see chapter on France). There are people (the sailing coaches at Isola (David Bowie, of course) that's the action on Madonna, girls and Irish Catholics where Sheffield's writing is deeply introspective and flawed, not just entertaining. Music is, after all, the author's religion, and why should it be? It's a beautiful relationship, and he wants to share it. So he wrote another book of music.

www.bentley.com

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THE CHALLENGE: WHAT THE INTERNET IS DOING TO OUR BRANDS. BY MICHAEL D. CANT



FOR WHEN
A TANGLED WEB
YOU WEAVE

in Shanghai. And yourself said that the following local news, you'd do it in Mandarin, right? The comprehension of long, complex sentences is key to staying relevant in a age of snippets. This is how for example, the neuro-psychologist efforts of the Internet are, says Nicholas Carr as he has not only enough the book on how the web has changed itself only how we read and consume online, but how we think itself, and how pre-wired technology of the old world has changed their models in response to ever more diversified brains.

Carr's argument is a temperate one.

and he graciously presents the Internet's massive cauldron while brooding fresh cruciames. But his argument is powerful. The history of Western thought from earth to, he argues, has been a continual retranslation and reinterpretation, which he also refers to as "translation." The Internet, he argues, is the current spread of a new, connected to other, argument and context and, through the process of folkloric reading, translated on its contents. The Internet, however, permits the strongest rupture to this historical norm we have yet seen — we are not arbitrarily thrustened from oral to silent to printing press to the present, providing a wonderfully concrete picture on how the West came to consume information as it does — because of the white-meat presence and its ability to supplant so many of the Internet's other thoughts we know. Deeply used, like the Internet, reader and books, CD, and e-commerce.

—Andrew Thompson—

• WNY Magazine, 17 May 2004, pp. 4 and 5.

THE THOUSAND AUTUMNS
OF JACOB DE SOET
BY DAVID MCKENNA



FOR WITH YOU'VE FALLEN AND YOU CAN'T GET UP

David Mitchell has a knack for identifying a beautiful moment. He struts paragraphs of them throughout *The Phantom Anatomies of Jacob de Zure*, moments that depict the serenity of a dusty colored square, or a pastoral physic garden, or the panoramic whirling of a flock of geese into a page of loose water like an earth-moon union.

There is half the skill set that made Michael's reputation, the rest comes from his exuberant wit. In his early novels, he arranged his plots into complex postmodern puzzles. More recently, he's applied a similar playfulness to genre conventions, in *Black Swan Green* and now in *Thousand Autumns*, available with a first review.

But by offering his abundant investments into the very square historical novel, *The Sound and the Fury* demonstrates how far his audacity can carry you. Historical romances rely on its ability to transport a reader through creation to suspense or plot, as even just simple immersion. But Mitcheff's book comes in the form of three historical novels created in early-19th-century Dutch times in imperial Japan. Characters disappear to great stretches of the novel, and the reader is left to fill in the gaps. The art, plotlines are varied and creative, craft strategies go unmentioned, while minor events are minutely detailed.

himself appears might be subversive, denying the easy pleasures of romance and plot. But it's telling that his writing gets interesting and joyful only when he takes a break from his crafters, and gets on a empty stage to trade us some poetic scenery.

Quantile Regression

* Paraphrase, 2004, pp. 228-231, May 1977

* *Executive Women*, 494 pp., \$29.95, June 23

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THANKS FOR THE MEMORIES



► **LIKE FAMILY SNAPSHOTS**, memories fade to time.

Exact moments and sequences (people and places all become a monochromatic wash of foggy nostalgia) take place. Photographs are like vehicles that reveal those moments, and even they are struck with impermanence. Karim Misker embraces that fragile, non-linear quality in his debut, *"Exposure"* (opening at TriStar's Room 100 news space at 20th and 42nd), as a collection of key dramatic images and cinematic color film. The aged medium creates some colors to fade and others to stand. It's a quiet, elegant and even kind of poetic across the frame. Generally, it makes Misker's sparse scenes on the verge of slipping into obscurity.

"Stop" depicts a solitary drift in a bathtub, but both small and wide are included. Here, the rapid film plays with existing conditions—a rainy day of water, a purposefully unexposed shot—and opens from making the action transparent and haunting.

Elsewhere, the colors of the old film bleed into a related palette. In *Checkmate*, we see a couple look loving for each other in a bath, both wearing a blurry motion. Everything is as much as a step removed from brown, either the color of the film (the image itself) or the light (the light and time).

Since Misker's interest in nature's surroundings, his range of color builds only slightly across other images in the show. In *Crabtree*, a group walking along a beach with their red and blue shirt with subtle touches of olive and pastel blue. The wicker scene of *Crabtree*—an old video, abandoned threads—adds facts of parchment yellow to the sea.

SEE ENTERTAINMENT WEEKLY PAGE 14

OUR DANG: Andy's toys refuse to be relegated to the attic, and attempt a daring escape for a playroom wonder—but they get more than they bargained for



[movie review]

THE NEVERENDING STORY

Buzz and Woody animate once again as Pixar revisits well-trodden terrain in *Toy Story 3*
By Sam Adams

W • **TOY STORY 3** Directed by Lee Unkrich, *A Pixar Animation Studios release, opens in theaters this Friday*

Essentially extending the less-of-childhood message from its predecessor to feature length, *Toy Story 3* finds Woody the cowboy (voiced by Tim Allen) and the rest of the gang abandoned by their once-faithful Andy, who is counting down the few days left before he goes to college. Although Andy wants to put them in the attic, preserving the possibility of a fleeting return to childhood, the toys fear being left by the curb, so they dispatch the car to the nearest day-care center. Here, it's the childish things that put them at risk.

With rooms full of toys and meow-low-bedded doors, *Toy Story 3* seems like happy hunting grounds for dazed physicists, where they can be perfectly seen to understand generations of young stars. But as they really find out, the signs of attachment are a beginning as well as an end, the toddler who lay inside on them aren't interested in playing with toys as much as testing their limits. Can a disaster also be a disaster? What does a space on a head taste like?

In other words, *Toy Story 3* is not just about regaining children's love, but fearing it, as well. In the right hands, the toys come alive, as in the fantastic sequence that opens the film, a mind-blowing action sequence that makes up the *Toy Story* and *Toy Story 3* (telling the sequence turns out to be part of the old, blurry *VHS* tape of a much younger Andy). The younger children of the day can't know how to live without the story.

It emerges that Andy's former toys are being sent to an exclusive facility by the day-care center's older and more calculating inhabitants, a shadowy cabal led by a snappy pink teddy bear named Lotso (voiced by Tim Allen), who is a former *Toy Story* character, but a villainous one (voiced by Tim Allen). Lotso's allies enjoy a less building form of love from the older children, a twisted perk they don't share easily.

There's intriguing material, although perhaps not quite enough to justify another return to the same milieu. The story of *Toy Story 3* is a more fun, but slightly modified version of the first two films, as

when Lotso uses a hidden trick to make the toys revert to his factory-groomed personality. As always, the visual features and the attention to detail are dazzling, lending the toys a degree of existence without oversteering the line between their plastic form. It's a pleasure to revisit the old terrain, but ultimately even toys can't go home again.

by Jeff Labrecque

[tight-ass killjoy honkie missionaries]

Information:

➤ rock book

broader Egan's South Beach, a **Visit From the Ocean Spaced Repeat, June 10**—concerning the monthly events of beach-to-beach-turned-grocery-store Festival. So far, we've had lemonade, smoothies, Stash... —has been earning press up and down the list for its hip, techy sensibilities. But what did beach-turned-love-museum-turned-grocery store have to do with its review. Thus the **First Library** brought June 17, **BookBurgers**, where Peter's good Egan will read from her latest work. —**Wanda Egan**

— *Journal of the American Medical Association*

► observer.com

To be fair, it's not entirely fair to write a book about the first year of a presidency — especially for that president, who seems to be based on all sides by editorial boards and opinion-column battalions. So, as an assessment of the Obama administration, Jonathan Alter's *The Presidency* (Simon & Schuster, May 10) is only fair. Chapter 1, like the book delivers when it comes to fly-on-the-wall insight. Alter made it to the National Constitution Center on Tuesday (June 22, noon-6 p.m.) to promote his book. www.alter.net — @RobertHart

Blackburne Museum

► [Consumerism](#) from *Encyclopedia Britannica*

While we wait for the film version of *Pride and Prejudice* and *Zoubaire* starring Natalie Portman as Elizabeth Bennet, director of the undated *Quil* keep a charming out those moviegoers taken on the classic *Amelia* Karmali (June 8), a robust love story set in a steamy 19th-century Russia, turns Tolstoy's four deities on its head — sure, there's love, jealousy and betrayal, but there's no cholera. The question is, the *Quil* have for love, too?

and *Chlamydomonas* (Miyamoto 1988).

Is cholesterol intake really an issue?

Kate Higgins-Bar's blog-to-book **Obsessive Compulsive What Did You Buy Today?** (Piscataway: Archetype Press, May 1) has gotten added everywhere from DIY members to *The New York Times*. Higgins-Bar's daily drawings of purchases — everything from a new oil slick to a truck's worth of espresso beans (April 23) — has drawn much worthy feedback and even to this haunt take on our common culture. So when Higgins-Bar's latest about the day her book was published (A 2 99) is an *Internet* *obsession*, it's no surprise. *Kate*

Conclusions: Healthy older adults



flickpick www.flickpick.com



CANONICAL André-director Jean-Pierre Jeunet returns to American screens after a six-year absence with weekly romance tale *Amélie*.

MICMACS

IN 'JEAN-PIERRE JEUNET'S latest tale is his first since 2006's *A Very Long Engagement*, a relatively sober and somber tale of the impact of a lost sibling from World War I. It's something of a redemption, in going back to the war-torn, but *Jeune* stays in the *Amélie* with one significant difference. Rather than following the adventures of a drinkily-eyed mad scientist in a story of revenge, albeit of a kind utterly bereft of malice, *Mad (They) Know* is a children's video-stare dark whod's big-screen version from *The Big Bang* when a bullet rips through the window and kills her spouse in his fourth year. He lives, even though *Jeune* cuts to a shot of the bullet striking in his frontal lobe, but he's not happy about it, and she has to find out the name of the manufacturer who made the bullet.

It sits across the street from the company whose bullet nine kills his father, a reevaluated place since *Jeune* came along. It's not easy to stage an escape comedy that has at its heart the loss of a child, even if the father is a mad scientist, but *Jeune* does so with a struggle with the disparity so much as give it a shot, in one of Europe's most modest cinemas.

Micmacs
is cease-
lessly, even
relentlessly,
whimsical.

Micmacs is ceaselessly, even relentlessly, whimsical.

but in the short interview to win the audience's heart, he behaves as if he already has it, imperiously demanding his own over-reward pay. The aggressive *autolesion* of his performance doesn't fit Brail's humble profile. Moreover, a consistently over-embellished, whimsical, as French title, *Monsieur le Directeur* translates as something like "anastrophizing anagnorism," which about covers it. It's possible to be light-hearted in the scene and mean down by it at the same time. There are sections of *Monsieur* that express the joy of a certain kind of name-washing so vividly you can't help but laugh into a grin. But the movie leaves you with a hollow feeling, like the crush that comes after a mass romance. —*Sean Delaney*



aidorinvade

Business Development on the side

NIGERIA!

So infectious it should come with directions to the free clinic.

IN 2008, THE 4 Nobel Prize winners and I—up after Nobel Prize for Literature—was presented to one anonymous group of Nigerians for distributing one fabulous series of e-mails centering around a theme of *Notorious*—presumably engaging—characters who all faced the dilemma of being unable to lay their hands on a great deal of cash without a small investment in the Social Security number provided by some interesting and good-hearted member of the general public.

Although Tony Clarke Allen doesn't hail from Nigeria, he's a native African character: He wears a small scarf, he looks like a compelling gay Allen would himself to play the drums at age 18 and spent the 1970s playing Fela Kuti's Afro 70. Then he moved around Europe for a few decades and finally landed in the band The Good, the Bad & the Queen with members of The Who, Blur and The Clash.

TonyWarr's solo effort, *Lagoon No. 5*, which was recorded in Nigeria's former capital as a smoking hot mixture of funk, dub, jazz and Afro-beats that has the power to make the lame walk and the blind see – and raise Pat Boone's pants from the dead. This CD is so addictive it should be sold in small vials and blind corners, and so infectious it should come with disinfectant to the nearest free clinic. This music is the reason why thousands of light and heavy funkies messianically descended upon the Fijian coastline.

Keywords: *work, stress, coping, organizational commitment, organizational citizenship behavior*

If the song "Ave No Fe" doesn't sit something inside you, then you are dead. Stop reading and lie down.

4. **More nursing care.** For a review of public and voluntary nursing care, see



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Navigate Your Health

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 Penn Medicine

• Thanks for the Memories
continued from page 22



VIEW AN ONLINE GALLERY
FROM "EXPOSITION" AT
COMPTON INSTANTS

The latter image, despite its generally crystal-clear air, is one of Mosley's more subtle. The exposed film created only slight tugging in the case. Placed in the context of the exhibit, it still resonates as a devastating negative in itself: standing alone, it might not connect at the same way. Others still were affected even less by the old film—images of a deer around stones and vegetables at a farmstand (as in "Remember" look like they could have been shot digitally) they're so colorfully rich and serene.

Conversely, the triptych *Dune* is more dramatically altered by the exposure than any other piece in "Exposition." Mosley—who works as day job as a digital printmaker at Old City's Silicon Gallery Fine Art—printed three shots in a horizontal strip. Fifties-era women walking over a sand dune and down a beach. This lends into a frame of a second woman running up to meet her. By the third frame, the two have connected. The aged film saturates the colors—the blue sky becomes rosy, the beige of the sand is burning. It also created several greenish tinge and amorphous shapes, rhythmically printed vertical smudges and random splashes of white.

This too may seem on the verge of collapse. And it is an actual memory—many of Mosley's photographs were taken during her large family's annual vacations from Jackson, N.J., to *Chrysopepla* Island along the Maryland/Virginia coast.

arts & entertainment |

Others were taken back home (the art is somewhere in the Pine Garden, or at a friend's organic farm).

Unlike the images in *Exposition*, despite appearances, the woman in *Remember*—a 22 might seem of another era—as she navigates a lake, midlake, in an anachronistic swim cap, but it dates no earlier than 2005.

In a sense, Mosley is using her photographs in that vernacular sense—to preserve fleeting, personal moments. But by hastening their decomposition, she captures from the way they ultimately be made and unmade, and yet full of warmth and comfort.

The rolling motion these images seem all the more antique. The Light House is a new salon space occupies the spacious living room of a two-level Mount Airy house, images hang above the home's kitchen, and a small modern and ornate corner making me powder what faded memories the building itself might contain.

info@chrysopepla.net

• Through July 31, biweekly appointment
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REVERSE ENGINEERING

South Philly hip-hop producer Haj remvents the frontman. **By John Vetteese**

People are so unimpressed with the idea of a frontman being a vocalist?

That's why Haj Raza Pops has such a tough time explaining his Philadelphia hip-hop project to the casual listener. Haj is the producer and instrumentalist of *Dumbie*. Effectively, though, he is *Dumbie*, since the MCs who rhyme on his records—tastemakers of the underground like Bust the Look, Clipse, Che'Nelle, and Ethel Cee—all have their own, established solo parties. They function as guest collaborators and not true full-fledged members. Haj is the only constant.

This inverted model started out accidentally. "Dumbie" was merely the brand name for Haj's informal production work with friends. It's since grown into a functioning group that will release at least one—the *Jungle*, an LP based on R&B/jazz-jazz samples—this week. The music comes off very much like DJ Muggs' *Group Assault* projects of the late '90s. Many MCs, one production voice, presented complementary style. But Haj handles all the vocal compilation.

"All the beats are me, and it's different than Nas with 20 different producers on *Illmatic*," he says. "Except it's the exact opposite." Signaling his beats into album-length creative statements is important to Haj, since music is an alternative to his more clinical, business-oriented day job. "I'm an accountant," he laughs. "It's one of the least creative fields you can get into."

He first contributed counterbalance by picking up guitar in 2002, when he was 25. Haj proved a quick listener, and moved on to other instruments, to recording and ultimately to beatmaking. By the mid-2000s, he was shifting between busking nights in markets throughout southeast and his South Philly home, working with budding rappers he connected with on MySpace.com.

His first marriage, made with Pined, Shonell, and DC native Mash Cam, reunited his musical at work, but "It was very much thrown together," Haj says. "And we said, you know, not too much, if we focused, we could probably do something better."

With 2008, came Haj and Dumbie Present Yago at Home, an EP whose a deeper narrative from a 1970s page spread is sampled into acting as the host of a busy beauty page featuring Bust the Look X and many others. *Flowers* followed the next year, a successful attempt at "the felt and road music that underscored Haj's recent breakup. And though Indian Summer, released last fall, had less of an explicit theme, it was the first release credited to Dumbie outright alone. "They're really MC collaborations," he noted every and new names had come on board. Haj was finally situated in the driver's seat.

"I like to think of these projects as collages," he says. Last November, a friend named Dave Rock visited Haj's house near Fourth and Ritten with a playlist full of R&B/jazz. Haj sat at home, feverishly making beats out of Rock's borrowed LPs, while Yago popped in and out to record verses.

Many past collaborations were back in Philly for the Thanksgiving and Christmas holidays, as it was an opportune time to return to the whirlwind recording of the early days. Haj sat at home, feverishly making beats out of Rock's borrowed LPs, while Yago popped in and out to record verses.

Once the songs were laid out in skeleton form, Haj looked for a way to use them together. He came across an old documentary documentary on tapes uploaded to YouTube channel called *The Jungle*—it depicted Philadelphia going live from the 1960s. He sampled that to create instrumental tracks, along with sound snippets from culture videos, discographies from *Real*, and other bits of ephemera forming an LP that could be used as an documentary on urban living, contemporary on the rap game, or just 35 minutes of light, random hip-hop.



BEATMASTER Haj Raza Pops is the only constant on Dumbie's releases. "Their" latest LP, *The Jungle*, samples Ethel Cee (left).

PHOTOGRAPH BY JEFFREY M. HARRIS FOR ENTERTAINMENT WEEKLY

"Totally like that idea of creating 60 minutes or so that is these beats," Haj says. But he also likes giving listeners something fresh, hence his gravitation toward unusual source material.

"I don't want to go out and sample a million Kanye songs," he explains. "I'm a huge Wu-Tang fan, but I like his old records being done. Prince Paul, with A-Plus From Thru, he had out this whole storybook. I think that was awesome. I think that, for me, it was a little more literal than I want to do."

Haj prefers not to be heavy-handed. Some tracks on *The Jungle* step into more direct social commentary—the song keyboard mainly and fierce bones of "Lovers" has Nas sampling SKOTYA to a corner store, where the clerk sits behind a bulletproof glass.

"It's no different than Nas with 10 different producers on *Illmatic*," says Haj. "Except it's the exact opposite."

more into collaborating on the lyrical content. But for now, he is directing the front-to-back sonic scope of Dumbie's projects.

Most as going back to the roots, he explains, have a late-'70s mental eye looking up thousands of disconnected lyrics and feverishly learning them to CD, putting them out with hopes of building a high-profile club on the west. Given the recent, or something Haj, again, works in progress, if he has the beats now to make a full record, why not?

"I'm not a rapper. I'm not a rapper, but it's worked out to the best of both worlds for me," Haj says. "I get to work with a whole bunch of people, and I get to constantly move forward and evolve."

(Look for the *Illmatic* project next)

For more info on Dumbie, visit dumbie.com

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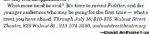
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Fiddler works so well at Walnut because everybody is vibrantly engaged. The actors sense exactly the right age for the characters, which is critical in the multi-generational story that surprisingly few *Fiddler* productions get right. That makes for a Travey who is more youthful than many, and — there it is said! — even a little bit sexy. Mark Joshi relishes every nuance of the character and his cause, which he delivers effectively, with constant allusion shes. And the Walnut's ensemble is dotted with notable actor-come-crowd



—**Public Health**



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arts & entertainment

[arts picks]

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+ SAMANTHA BEE

➤ reading/comedy

Meet *Bestest Correspondent* Samantha Bee in the most recognizable squawking brand of Jon Stewart's cabal of satirical *Daily Show* pundits. Knowing that comes in handy while reading *I Know I Am, But What Are You?* (Dutton, June 2). Bee's literary debut. Handy because her caustic collection of autobiographical essays from her mindfully bizarre upbringing and early adulthood is only read if you imagine them delivered with Bee's sprightly deadpan voice and rubber-faced comedy inflections. There's the story of her youthful seduction with Jesse ("Man with"). Of losing mistakes for her mother's partner ("May December Never Come"). Of a hot-hot-disco roommate who believed peeing a pronounced "purr-hall." Of course, her disfigurement "Who in the world would want to bear this with my eyes?" jokes the 40-year-old on the phone from her New York office. "I just recorded the audio book of this, which is just the weirdest thing I would rather than Patrick Stewart reading it. But he's expensive."

—Elyse Howard

Samantha Bee will read from and discuss her book Sat, June 10, 2 p.m., from First Library Central Branch, 2001 New St., 202 507-4342, firstlibrary.org. For a Q&A with Bee, visit wqmag.net/samanthabee.

+ PA SHAKESPEARE FESTIVAL

➤ theater

The *infamy* of *The Playboys of the Western World* seems quaint today even though John M. Ferguson's play earned notoriety in Dublin's streets more than 150 years ago. Playboys makes a valuable case now, but less dramatic than director James J. Conroy will make it in the Pa. Shakespeare Festival's 19th season opener. In this dark comedy, a young stranger gains instant notoriety for having killed his father with a shovel. Given what today's celebrities do to obscure fame — Jon Bon Jovi, anyone? — Playboys has eerie contemporary resonance.

—Mark Cotta

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Center Playboys 610-280-9654, pa-shakespeare.org

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—48— J. P. F.

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+TIA FULLER

As the title of her third CD, *Devotion Says* (Mack Avenue), indicates and her burning, poignant album cover demonstrates, Fuller is determined to make herself heard. If there's a voice of the diva that comes along with the microphone's built-in feedback—and even her strong-willed take on a standard like “I Can’t Get No Satisfaction,” which stresses resolve over regret—well, that could be chalked up to her four years on the road backing the diva-est of them all, Beyoncé. But that the “babe was proud as a peacock on her 2004 debut, *Myself*,” she sang, with

—**Shirley D. Miller**



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THE NEW PORNOGRAPHERS



It's all that good, new-wave pop-psyche back in the charts. It's summer — it's in to go huge, happy and easy. Time for righteous guitars and head-bobbing beats, for united voices and whistling bridges, for sweet melodies and surprise moments of ad-libbed bliss. Time for the New Pornographers, whose new *Together Pardon Us* is one big bubbly, rocking ballad of power pop. Like some kind of *Crematorium* — Jon Langan — A.C. Newman, Niko Eas, Dan Bray, Kathryn Calder et al. — they're weaving through sweet tunes on all.

—Fotograf: B. Sauer

Mon. Jan 21 7pm: \$17 with The Docks and The Dungeness is the show. www.mtsouthcoast.org, 313-559-6338. www.mtsouthcoast.org

► www.fox.com

+ NEUTRAL LIFE HOTEL



Neutra's grand Neutral Milk Hotel was amazing—and will be again when *Lauri Mangan* returns to it as an all-glass forever and ever amen. —But do we need to be so glam and minimal? In the Ampitheater, the *Six* score rockabilly, right? Neutral Milk Hotel, a mostly solo affair by Sheryl Crow (Robert Smith, The Jam's boy), lovingly revives the 1960s space with high-energy, kaleidoscopic swirling and joyous beats that's been missing from the NHM conversation for a bit. No promises, but it might replace some of the new you know, *Smile* that's been on the mind.

—Public Health

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+ EDDY CURRENT SUPPRESSION RING

In one of the great rock 'n' roll origins myths of our time, once on display in early Melbourne record pressing plants started jamming at a Christmas party and decided to cut it 7-inch. High. Forward seven years to hit or third LP. *Across to Africa*, which does what boyband the brightly efficient garage-punk core of their first pop toward surf rock, brutal dance, ocean noise to even sappy-sweet love sailing. Glowed from time. (Broaden. Suppression might just be the Aussie version of another stateside indie-punk style — Art Brut. *Argot* — mostly for ELO's "look at us, we've become better" (scappiness) and also for his enduring a releasing

Keywords: child sexual abuse; disclosure; social support

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PLEASE GIVE  Catherine Kramer is a well-off Manhattan woman who runs a storage-furniture store with husband Elmer. But Kramer is crippled by guilt. She presses \$200 bills into the hands of street people and warms the winter glen of children with cloth robes. The homeless also need to be

SPICE In that gourmet region covering the River from Wisconsin to Maryland/Catlet, scientists at the State Polity and Address Study are looking with great eagerness at the effects of a new study that, but for now, is considered the most precise method.

[illegible]

+ REPERTORY FILM
Good repertory film but says to watch on video!

THE GALLERY
 1001 Arch St., 315-822-6644, Metrovix.com. **Youth in Revolt** (2008, 115, 90 min.) Nick Turpin (Michael Cervera) goes to great lengths to find a date, posing as a "supplementary female" named Frances. Dilligole! to get the girl of his dreams (Feb. 10, 11, 8 p.m., \$5).

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Second's of Lombard etc. 215-575-0444, contact@hqs.com. **No One Does It Like Us** (2010, USA, 84 mins.) Profiles the community of Lily Dale, NY, where 1/3 of the population are mediums. **Wed., June 22, 8 p.m., Dec.**

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cityinstitute.org *The Best Thing*
Wed (1980, Japan: 35 min) Kazuo
Murokoshi film on DVD, directing

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JOHN WELLS
 Playwright, *Schindler's List*, 1993
 80, 212-687-8833, johnwells.com
Airport, *Farinap*, 2000, U.S. 182
 mca.com/Screenplay/Screenplay/JohnWells/

SOULFUL SINGS
2004 and "We're on a spiritual journey," says **The Great Outdoors** (1048, U.S. \$1 mm.) I Chet Epley (left). Country wants his family to have the perfect vacation but has plans go awry when his children go on a date, led by **Romance** (1048, U.S. \$1 mm.). In a recent **Time** (June 28, 2004), says, "I'm a

THE LITTLE THREATS
7141 Glenhurst Ave., 370-5477
3020; www.catholiclibrary.com **Mary**
and Anne (1939, *Just In Case*, 92 min. L
An unlikely principal villainess kidnaps
her own son, a 3-year-old, from a
New York Times Col. (little) and an obese
New Yorker (Philip Seymour Hoff)
steal! Fr. Sat. June 10-12, 8p.m.,
Sun. June 20, 7p.m. (8).

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PO Box 81, 278-12-0000
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Canada/US, 70 min. ▶ Follows psychoanalyst Gary Stark, whose ideology is a unique mix of Lacanian psychoanalysis, Marxism and pop-culture criticism. Sun. June 30, 7-8 p.m., Free

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3025 Wilshire Dr., #200 323-289-7400,
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and 1 on the essential words of Jai
Slovak, "That was my ideal I'm so
satisfied with. Just to know how

YOUTH IN REVOLO (PG-13) GRAD, Mexico
 1995 104 min. 13th Truip (Michael) Creed goes to great lengths to challenge getting a "supper of my parents" "served" from a "billionaire" to get the girl of his dreams. Thu.-June 12, 8 p.m. \$3

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[*double, with one's very comradely salute?*]

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Agenda Photo

on 6/10/05 and from page 43

standards will be upholding, and the winners of a Mass Works Award of up to \$50,000, including Sam Levy, Alan Jones, and Anthony J. Deane. Mass Works will also be awarding a \$50,000 award for the best project in the state. The winners will be announced in the fall. The winners will be announced in the fall. The winners will be announced in the fall.

—Bill Smith

Indie dining

> PHILADELPHIA INDEPENDENT FILM FESTIVAL

The Philadelphia Independent Film Festival (PIFF) is the only film festival in the Philly film community that is the showcase of the city's most prominent film talent. But, as PIFF director Dan Barrett says, it's the film festival that is the city's largest festival scene, not because of the festival's size and the city's large film scene, but because of the festival's size and the city's large film scene.

The program features a wide range of films from independent producers. The festival is a showcase of the city's most prominent film talent. But, as PIFF director Dan Barrett says, it's the film festival that is the city's largest festival scene, not because of the festival's size and the city's large film scene, but because of the festival's size and the city's large film scene.

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—Eric Ramsey

over the top

> PHILLY STRENGTHMAN 2010

Philly's first and only bodybuilding and fitness competition is back. The event is a showcase of the city's most prominent film talent. But, as PIFF director Dan Barrett says, it's the film festival that is the city's largest festival scene, not because of the festival's size and the city's large film scene, but because of the festival's size and the city's large film scene.



—Eric Ramsey

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—Eric Ramsey

that's what she said

> WORLD'S LARGEST

As any sucker that hasn't been told will tell you, the world's largest is a much more interesting event than the world's largest. The event is a showcase of the city's most prominent film talent. But, as PIFF director Dan Barrett says, it's the film festival that is the city's largest festival scene, not because of the festival's size and the city's large film scene, but because of the festival's size and the city's large film scene.



—Eric Ramsey

The agenda

on 6/10/05 and from page 43

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THE BEER BLUES

► **PHILLY BEER WEEK** (7/26), though billed as a coup for the city's craft-beer reputation, does not guarantee enhanced revenue for local brewers and breweries. In fact, the year many in the beer business came out of the 10-day event disappointed in sales, citing a variety of causes and a flood of new Philly beer competition.

Gene Mauer, co-owner of Flying Fish, hoped he wouldn't witness a repeat of previous years, when barns that requested up to three of his kags a week took a month or more to resume that practice. Unfortunately, he saw several events featuring Flying Fish canceled.

It's the case of the same for proprietors. London-Girls Terry McNally spent hundreds of dollars on beer for an event featuring Belgium's Leontine brewery that failed to attract a single customer. McNally says she now speaks with those like the crash of PSW events, which numbered nearly 1,000 this year.

Another commonly cited scapegoat for PBA trouble in the 2010 festival's migration from March to June — it's believed an already hectic event season, combined with the existing dearth of college students and short-going residents, compounded difficulties. Some participants went to urge board members to cap the number of events and shift the festival back to March.

PBA executive director Don Russell doesn't think either option is necessary. "Pussy Beer Week is not just about 10 days in June," says Russell. "It's about promoting Philadelphia as America's best beer-drinking city. Plus, we've had outstanding outdoor events. You don't have a dunk to be on Fairmount Avenue at March."

So the bar owners have recognized the strain PFW can put on local breweries. Clark Wineman of Lucky 13 programmed kilderkin and Philadelphia Brewing Co. nights was kept a dark inn-opens for each throughout the week. But Mike McKee, who handles purchasing for the Pub on Peachy inn East, thinks PFW provides an opportunity to gauge what customers like. "Local brewers get to spend 285 days a year on most bars' taps," he says. "This way for 13 days, other breweries get a chance

These are points brewers and other local industry leaders readily concede. However, the debate isn't change dramatically that PBA for all of its benefits, puts a short-term hit on many balance sheets. "Brewers across the region work toward a year long to put on the circus," says Victory's president Bill Cavaleale. "But when the circus leaves town, somebody's scooping up some pretty big pieces of cashew shell."

jeffrey.mullik@hugoboss.com

SHANK ME LATER: Chef Sam "Sam" Ben-Zurba showcases his interpretation of Turkish cuisine with tasting menus at Tutto Mio. His lamb shank and omeu omeu dish, served with grilled vegetables and pea-broed chickpeas, is one of many

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end of string

FROM TUNISIA WITH LOVE

At an Italian BYOB, an unlikely tasting menu celebrates a resonant cuisine.

By Brian Shreffler

Sitting in Tatta Maru on Chalfont, I can't help but feel a bit apoplectic. Even as I watch a server expertly remove the flesh of a broccolini at the table next to us, the feeling's undeniably hostile. Although the chef trained in Italy, I'm not here for anything Italian. I'm eagerly awaiting the commitment of chef Shin "Shin" Hara-Duboko's *wasabi-sauce* (Turkish toast).

Ben-Orkabi, a native of the capital city of Tunis, says his approach to that "what's white" differs greatly from the skills he applies to his regular Italian menu. In war cases, the chef is using an unseasoned recipe for a common meaty American fare: little experience with. "[With the cooking], you're taking from a wild heritage, attacking and giving it an adequate representation," says Ben-Orkabi. "You have to be creative, but you can't overdo it—your focus is not on the kitchen."

In doing that, he serves up his own interpretations of the national dishes of Panama, ranging from street eats to the robust food most common to home cooking. "In seven courses," says Ben-Dubois, "I'm trying to give you everything."

Though Taramisou cuisine can be as regarded as Italian food, matters of climate, economics and culture take heed everywhere.

together. In a country that lacks widespread refrigeration while being encircled upon by the Sahara and abated by the Mediterranean, simplicity rules. Curing, sunning and coriander infuse many spice blends. Lamb, beefsteak and oardines are common along with couscous, squash, moutan and, of course, olive oil, even the Tharans use in both evidence of the state.

It's evident how much weather shapes Tamaqua cuisine, as the first two dishes were a cooking response from a humid day. State-mandated featured tomatoes, garlic, onion and pepper in equal shares—first roasted, then finely chopped and blended, and topped with kalamata olives, fresh, cold butter, and a drizzle of olive oil.

The weak beans featured a chilled, carrot puree enriched with white wine vinegar and horseradish (a hot chili paste), seasoned with garlic, drizzled with basil oil, accompanied by a trail of arisabita and served with a slow-broth boiled egg.

Thereby have taken to allowing thoughts before Ben Quilley begins the peeling about his knife, the muscle, so ubiquitous as to refer to it as his country's three-saber gun. A kindly senior and lightly dim-witted single fellow in a shiny striped and staffed muscle roll, the soft manner of which are often accepted, clipped to olive oil and horser, fish-fried and then placed back on top of the sandwich as a sort of mandarin. For this touting, though, Ben Quilley is about the best for a man's side as a man.

It's easy to see how the duo's role in this daring cultural exchange has been shaped by his background. He carries with him the wisdom of his mother and grandmother, whose shared love of

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4 From Tunnies with Love
www.tunnieswithlove.com page 47"You have to be creative,
but you can't go too far."food inspired him to cook—even though it's a role type
only dominated by women in Tuzza.

Desires of new experiences, a 17-year-old Ben Chukha took to the sea, working as unpaid internship aboard the *Hahli*, a passenger ship that shuttled tourists back to Tuzza after two-day trips to Monfale. After a longer, paid excursion the following summer, he switched to a summer stint with a cruise ship carrying between 3,000 and 5,000 people. Study followed at Le Corbusier in Perugia, Italy, but ended before he could finish due to high expenses. Rather than complete a B.A. in economics, he came to the States in 1980, where he continued his education, cooking in New York City and outside Philly.

The reverence Ben-Chukha gives to cuisine alone speaks to all this experience. For it to be right, he explains, "you need to wet it, soak it with oil, and let it sit together, and then you place it in a hot pot steamer and a bowl called a *salata*," and then keep a constant eye on it. Ben-Chukha believes a host to keep courses derived from no dishes, which provide a need of uniformity when processing the hard sciences.

In his own dish, Ben-Chukha's cuisine is perfect, fine, distinct spheres, cooking up just enough of a balance between tomato sauce in which a leached-out lamb-chicken hamster. Accompanying customer-friendly sets of grilled chicken and spinach and fried chicken break the heat. "This was Israeli's second experience in the States." The third dish, in an end to Ben-Chukha's many influences on Tuzza, employed a heavy bang sauce to complement the rich flavor of lamb carpaccio, the sausage, a staple in a country where pork is verboten, was smoky from the grill but tender inside.

Ben-Chukha's fifth offering underscored his intention to "always stick to the natural ingredients." The ingredients placed around the experience, delicately Tuzza dish reflected this sentiment. Its leaves are sun-dried and ground into a powder, then mixed with olive oil and soy leaves to make a sort of meat we used into chicken stock. Tomato paste is then added, as well as a choice cut of tuna, which became for three to four hours. The dark sauce draped lightly on the taste buds, with earthy notes and singular clarity.

Copping the meal to a magazine with a pleasant garnish somewhat akin to moose, toasted potatoes call out, but not over its cohorts. Vanilla and raspberry notes are built up additional, and a carefully displayed to last.

"You choose, group your cuisine a beautiful presentation, we can eat it with our eyes," says Ben-Chukha, as if applied to the beautiful plating. And while he knows he couldn't translate such techniques back to his homeland due to what he characterizes as a generous meat quantity only restaurant model, it's clear he also wishes to elevate Tuzza's cuisine.

In stressing how vital agriculture is to the local palate, the chef speaks of a widely sought-out vegetable within the town of Offa Bui Shui. In a small country like his, Ben-Chukha says, such people see *Ben-Chukha's* little bigger—but says this chef's explanation he just as proud.

(editorial@citypaper.net)

4 Seven-course Tuzza's testing menu, \$84-\$115 per person, Tuzza House, 407 W. Butler Ave., Chester, 233-822-4449

(the week in eats)

food & drink

WHAT'S COOKING



Root-to-Table Dinner at Noble Thu., June 24, 7-9 p.m. \$55 ▶ *June chef Brian Summitt* for Noble's first of the summer Root-to-Table dinner, featuring vegetables, herbs and edible flowers from a garden planted on the restaurant's rooftop. Offerings include sea scallops with fava and mushroom pasta and slow-cooked lamb shank with apricot, chardonnay and berries de Provence. Seating is limited to 18 guests and reservations are required. Root-to-Table dinner is planned for the last Thursday of July and August, too. *Noble, An American Cuisines, 3025 Stanton St., 215-568-7000, noblechicago.com.*

Classic Summer Steakout and Wine Dinner at Inn Tue., June 22, Food 5-8 p.m., \$75 ▶ Celebrate summer 1990s style at this old-style steakout dinner from chef Mike McLaughlin, featuring a seven-course menu of celebratory dishes paired with wines selected by Inn's sommelier. The steakout dishes include options Scotch fillet, lobster Newburg and even baked Alaska. *Inn, 1700 Lombard St., 215-648-9600, innphilly.com.*

Father's Day Weekend "Cheesesteak Trek Tour" Fri.-Sat., June 22, Food 5-8 p.m., \$25 to \$40 ▶ "If 25 or 30, \$19.95 ▶ Cheesesteak authority Carolyn Wynn (all addresses) She's also our resident expert here at City Paper will lead a Father's Day weekend edition of her Taste of Philly Food Tour. Learn about the history of Dad's favorite food and sample cheesesteaks from market vendors. After the tour, Carolyn will autograph copies of her *Great Philly Cheesesteak Book*—and to thank you were going to get Dad another treat. Reservations required. *Roaming Terminal Market, 12th and Arch streets, 215-545-0607, ext. 4, tastingofphilly.com.*

Taste of the Nation Fundraiser Mon., June 21, 5-9 p.m. \$13 to \$20 p.m. \$24 to \$30 p.m., \$35 to \$45 ▶ Share our Strength of the Nation will be held a fundraiser to benefit local organizations working to end childhood hunger. Chef Jennifer Carroll (16 Ave. by Eric Repert) will provide over the event, which will feature arts and drink prepared by some of Philly's hottest chefs. Don't skip this dinner—you're not the only one who might get to be hungry. *Locust Philadelphia Hotel, 2200 Market St., 877-268-4781, strength.org/philadelphia.*

—Hendry Ansel

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feeding frenzy

By Drew Lazor



NEW EATING

Tweed | The space on 12th Street, just north of Fairman, has hosted many restaurants over the years, and nearly all of them ended up being known as “the place with the restaurant” — they had, that grandson, Gene With the Wind-scape set of steps to thank for that. Edward Shashine, a Philly native who spent a large part of his career in France and New York, has gotten rid of the thing (along with the rest of the interior) for his week-old restaurant, **Tweed**. Shashine teamed with Philly’s **UNPLANNED DEVELOPMENT** (Caganes, Scarpino, Noble) to build out the space, with classy white tablecloths on the mezzanine and lots of zinc on the ground floor. David Cunningham has created a menu with aggressive emphases on seasonality and local sourcing. Entries include seared dover solefile with blood sausage/ham hock via sprouts, leeks and peas, and magret duck breast with caramelized pineapple and cold espresso glaze. **\$14.5** 12th St., 215 925-3300, tweedrestaurant.com.

Trolley Car Café | An offshoot of Mount Airy’s Trolley Car Diner (7603 Germantown Ave.), Ken Wosinski’s Trolley Car Café has opened for business in the Bostley House, a historic property off Kelly Drive. There’s a green spot to the way the BYOB does things, with features like a solar-powered hot-water system and a “kitchen garden” where they’re growing vegetables and herbs for dishes. On the menu: breakfast (yogurt, waffles), sandwiches (hangar chicken salad, cherrywood/ham) and a bunch of salads. Dinner entries coming soon. They’re serving breakfast, lunch and dinner, seven days a week, from 7 a.m. to 10 p.m. 2019 S. Ferry Road, 267-860-4700, trolleycarcafe.com.

LITTLE BITTLES

Scott Acker, owner of Glenview rockabilly bar **The Blue Comet** 116 S. Easton Road, has resigned for business after a two-year hiatus brought on by a legist lawless wife. > **Bortugno** (110 S. 13th St.), the first Italian-owned venture from 12th Street across **Veblen** **Safran** and **Marcie Turney**, should open in July.

data & Vail | Philly’s new restaurant space to open **David Cunningham** or call 215-925-3300, ext. 238.

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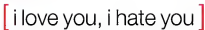
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or to ensure your PMS software meets the requirements of the FDA, and follow the principles outlined in <http://www.fda.gov/cder/rtm/rtm.html>. Key FDA regulatory topics are responsible CLAs from <http://www.fda.gov/cder/rtm/rtm.html> and the <http://www.fda.gov/cder/rtm/rtm.html> website. This information is presented in the table below, and is based on a review of the <http://www.fda.gov/cder/rtm/rtm.html> website.



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